

CINEMA NEWS

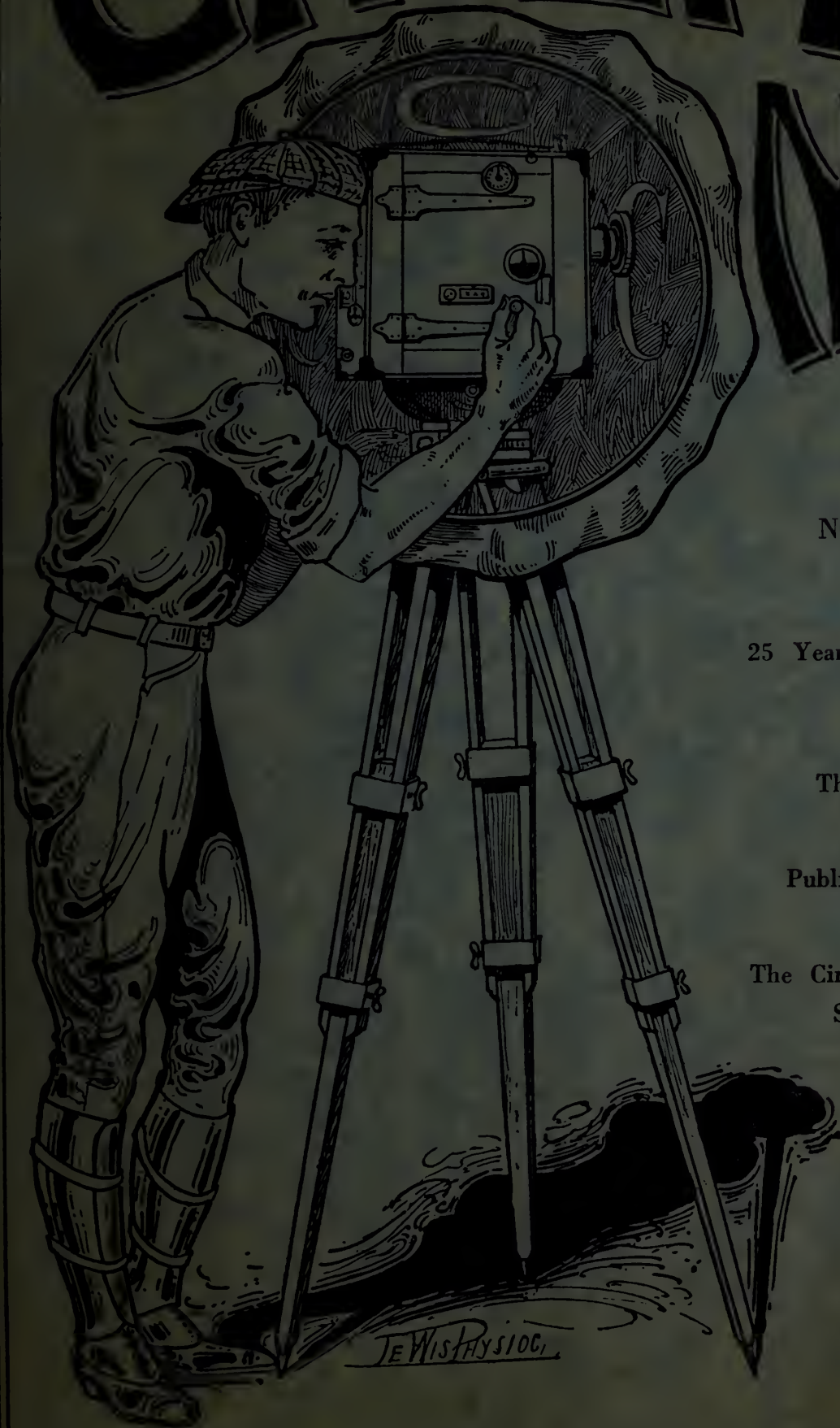
NOVEMBER, 1917

25 Years of the Motion Picture
Industry

The Cameraman Speaks

Publicity for the Cameraman

The Cinematograph Camera as a
Scientific Instrument



HE Officers and Members of the CINEMA CAMERA CLUB, Inc., take this opportunity of extending its hospitality to its Friends at its Fifth Annual Ball, which will be held at the Plaza Hotel, on the Evening of Nov. 10th, 1917.

PHILIP E. ROSEN,
President

NOTABLE MEMBERS OF THE CINEMA CAMERA CLUB



LOUIS H. DUNMYRE



E. BURTON STEENE



WILLIAM D. GOODWIN
Aero Division, U. S. Marine Corps



WALTER BLAKELY



ROY VAUGHAN



B. STRUCKMANN



EUGENE GAUDIO



RENE GUISSART
World-Brady Co.—Harley Knowles, Director



H. G. FROMMER

Notable Members of the Cinema Camera Club



RIAL SCHELLINGER

Chief Cinematographer
Fox Feature "Cleopatra"

JUST to let my old
friends know I
am still in the
business.

HARRY W. ZELLER



Jake Badaracco

Cinematographer
Pathe Serial

LLOYD LEWIS

CINEMATOGRAPHER

Best of
success

from

William J. Black

Alfred H. Moses, Jr.

and

Edward Wynard

CINEMATOGRAPHERS

FOR

Norma Talmadge
Film Corporation



ARTHUR MILLER

Astra Films
Pathe

Philip E. Rosen

Cinematographer

Larry Trimble

Director

Madame Petrova

Star



William Wagner

CURRENT
FEATURE

"STILL JIM"

VITAGRAPH CAMERA STAFF



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Blue Ribbon Features



W. ARTHUR ROSS
Blue Ribbon Features



CHARLES DAVIS
Blue Ribbon Features



ROBERT A. STUART
Blue Ribbon Features



WILLIAM H. McCOY
Chief Cinematographer



VINCENT SCULLY
The "Bobby" Series



DANIEL BOONE
Comedies



MAXWELL HELD
O. Henry Features



FRED HELD
O. Henry Features



JULES CRONJAGER
Blue Ribbon Features



LEONARD SMITH
Blue Ribbon Features



JOHN BROWN
Blue Ribbon Features

Compliments

Yorke Film Corporation

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HAROLD LOCKWOOD
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In Active Service
U. S. A.

WILLIAM CLIFFORD



Leads

Yorke
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ation

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Cinematographer
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Yorke-Metro

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Paralta, Cinematographer



GILBERT WARRENTON
Cinematographer, Triangle Studios
Los Angeles, Cal.



G. F. SCHOEDSACK
Cinematographer, Los Angeles, Cal.



PARK J. RIES
Cinematographer, Hughie Mack, L-Ko
J. Warren Kerrigan



CHARLES ROSHER
Cinematographer, Lasky Features
Hollywood, Cal.



FRED W. JACKMAN
Chief Cinematographer
Mack Sennett Comedies



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Vitagraph Co., Western



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in
"Cleopatra"

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"The Understudy"
and Balboa Serial No. 1

J. D. JENNINGS
FOX FEATURES

Current Release
DUSTIN FARNUM
in
"THE SPY"

The Cinema News

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VOL. I.	November 1, 1917	No. 16
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WORTH MENTIONING

The New York *Tribune* on Sunday, Oct. 28th, published a feature article consisting of about 3,000 words pertaining to the cinematographer and his work. We understand that this article will be followed up by a series of twelve others, which after being printed in this paper will be published by sixteen other leading papers throughout the country. This fact may seem of little significance to the layman or to the average motion picture producer, but to the cinematographer and us it is worthy of our comment and heartiest approval.

If most of our readers remember, CINEMA NEWS was launched nearly a year ago for the purpose of exploiting the cinematographer and his efforts, because we believed the industry, with few exceptions, had overlooked and neglected the cinematographic branch of the business in their promiscuous publicity.

We are pleased to mention that we have received some encouragement during the past year, but not sufficient to warrant our not asking for more from the hands of the producer, who has failed to see our aims.

Without making it a pertinent question, we would like to ask the producing concerns, who have failed to listen to our appeal for what we have been striving for in the past year, why it is that a daily paper like the *Tribune*, with an unlimited circulation, can see sufficient interest for their readers in what the cinematographer is doing for the advancement of the industry, then why should they be so neglectful as not to see the value of exploiting the cinematographer in all of their publicity.

GOOD-BYE "STATIC" CLUB

One of the most important events that occurred during the month, judging from the interest shown by cinematographers throughout the country, was the final decision, on the part of the members of the Static Club of America to reorganize and change their name to the Cinema Camera Club of California.

The Static Club was the representative organization of cinematographers who were employed on the Western Coast. The purpose of the club was to maintain and uphold the honor and dignity of the art of cinematography, to cultivate the usefulness of its members, and to create loyalty to their employers.

In all the six years or more of its existence the club has lived up to its original purpose, and to-day it is esteemed by all the leading producing companies in the West. It has developed itself under difficulties unthought of at the time of its inception, and has progressed from year to year by adding to its membership, growing stronger financially and socially.

The social affairs of the Static Club have been known to surpass any events of their kind, and were always well attended by the representative and elite of the industry.

The Club in changing its name will not change its purpose, neither will it lose any of its past achievements, and we believe that its members in adopting the new name of the C. C. C. of California can be heartily congratulated.

ACHIEVEMENT

Whatever our aim in life may be we look forward to that day when we may write "achievement" upon the goal and rest on our laurels. With the rounding out of another year of *Cinema Camera Club* existence the word "achievement" acquires a deeper and more personal meaning. The club has achieved success and proven its value to the country and to its members.

Looking back upon the record of organizations and of men who have won achievement of a kind to reflect glory upon themselves, one sees more clearly what are the qualities and the steps that lead to achievement. Progress is made by persistence backed by energy. Nothing "*Worth While*" is won by halfway methods. As soon as a man has made up his mind what he desires to do, he must keep persistently at work, bending all his energies toward that end. And he must put interest and force into his efforts. Even if the aim be not an exalted one, the interest he puts into his work and the energy he expends to make it succeed, redound to his benefit in the strengthening and ennobling of his character. The way we set about winning success counts more than does the achievement itself, because every act and word and thought we expend on our way toward achievement, molds our characters for better or worse; influences all with whom we come in contact, to the same degree, and shapes our nature, disposition and manners. Achievement means far more than the fact of having reached the goal of one's ambition; the completion of his plan; it means a great, silent work in fellow men through the influence we exert upon them, and it means the building of character, which is deathless as immortality.

PUT YOUR SHOULDER TO THE WHEEL!

The task before the men who are making their living in the film business is serious.

The Call to Arms at Washington should not be taken as idle flattery.

The Nation's heads have singled out the steel trust—and other great branches of industry—and said, "You must do your part."

The Nation's heads have singled out the picture business and imposed a task just as serious—just as important.

Motion picture cameras won't hurl high explosive shells into German trenches.

But they *will* exert a force as powerful on the minds of nations.

Take an inventory of yourself.

What can you do towards the fulfillment of this giant task—and opportunity?

The Cinema Camera Club of California

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LOS ANGELES, CALIFORNIA

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THE CAMERAMAN'S PRAYER

By R. E. SIBLEY.

Give us this day our daily sunshine, light sets and less static.

Lead us not into double exposures, but endow us with less buckles and more alibis.

Forgive us for all retakes, and help us to keep our feet warm, our heads cool, the shutter open, and the titles straight.

Deliver us from the hot, stuffy dark room, and all American-made dyes.

Take from us all dark and evil, make up, and the Ford touring car.

Cover us not with fog and clouds of dust, and help us to pile up much footage.

Anoint our film, but not with oil or scratches.

Give us this day a solid tripod, a steady hand, and a full magazine.

Watch over us while we iris in and out, and in the end grant us a slow gentle fade, for thine is the plot and the scenario.

AHEM!

TWENTY-FIVE YEARS OF MOTION PICTURES

By LEWIS W. PHYSIOC

This being about the twenty-fifth year of motion pictures, it is natural for students of the art to pause in their ascent of this verdant eminence, that broke so suddenly on the horizon as they journeyed across the prospect of Public Entertainment, and turn and take a retrospective view of that rapidly changing, twisting and alluring road that has led so many over into what almost seems to be the "Promised Land."

But, as in the case of many great discoveries, it is difficult to establish the identity of these Calebs and Joshuas, who had the first glimpse of this new "land flowing with milk and honey," and who brought back the "fruits and riches thereof" to tempt so many into this new realm, this "Happy Valley" of motion pictures and prosperity.

Accrediting the invention of motion pictures to any one mind offers a problem somewhat different from most of the other great products of civilization. We are accustomed to associate such names as Watts and the steam engine, Caxton and the printing press, Fulton and his steamboat, Edison and the incandescent light because they represent, respectively, elemental ideas that retain a definite character, although susceptible to change or improvement in their application.

But, in the case of motion pictures, we have the introduction of a novel mechanical device of which there are numerous extraneous features on which its operations depend; and more extraordinary still, it has established the foundation of a new and wonderful art, of which the mechanical elements are merely the medium of presentation.

People, in judging the works of art, have come to pay very little attention to the brush and pigments that give us the visual interpretation of the painters' ideas; little is said of the mechanical contrivances that bring to us the works of the great masters of melody, and so, the moving picture camera and projector will soon lapse into the very insignificant place of the mechanical agency of the exhibition of this new art; the press that prints some immortal "Elegy"; the clay of a dreaming potter, the brush of a Titian, the harpsichord of a Mozart.

Even some of us who have been disciples of this art almost from its inception find it difficult to trace it to its embryo: many can recollect certain ideas that may have suggested the subsequent developments.

The old zoëtrope, and the phenakistoscope of Plateau's and Stampfer's stroboscope, devised simul-

taneously in 1832; Marey's chrono-photography, and Muybridge's experiments recording successively the action of running horses, and pedestrians, by arranging a series of cameras and exposing them in succession: And many clever draughtsmen have made exhaustive studies of the figure in action that may have had some influence on the idea.

It is interesting, also, to review the various stages through which the motion picture has passed; however, here we are able to identify these periods in its evolution to various individuals with indisputable accuracy and justice.

For some little time the pictures were confined to short lengths of about fifty feet, of any form of action, no matter how simple or ridiculous in subject, and these generally completed the program of the various vaudeville performances. These gradually gave place to the more innovating short comedies, until the possibilities gradually dawned upon some of the more progressive minds.

Mr. Edwin S. Porter marked the beginning of the era of serious production with his "Great Train Robbery." Then there came the trick pictures and illusions, and it is also generally conceded that Mr. Porter developed this branch of the work to a great degree, as did also Mr. Louis Gasnier, of Pathe Freres, with some of his very interesting "stop motion" pictures.

The industry was attaining a stage of development that reminds us of the rude and ancient man who, awakening to a consciousness of the evolution of rational thought, finds, from his experience and contact with his fellows, the necessity of finding a medium of communication, and a very natural one he found in his animal cries; these rude barkings soon became an intelligent articulation, until some mind more acute than that of his fellows began to classify these expressions and eventually evolve them into a powerful language.

It was thus that the genius of David W. Griffith wrought out the grammar of this new language in the world of art; and established such well-defined rules of technique that nearly all the works in motion pictures can be traced in some manner to certain developments of his. The universal school of cutting, the closeup, the cut back; and the application of the established dramatic values has done a great deal to stimulate the endeavors of the photographers, in as much as it has demanded the proper effects in support of the incumbent dramatic elements.

And we cannot overlook the fact that Mr. Sennett has established reliable formulas, in the production of comedies, which have insured the success of many producers in the same branch of the business.

We hold that the rules invented by these men are as
(Continued on page 16.)

*Sid. Olcott**Valentine Grant*

The Combination
who are responsible
for the most
important

*Walker Whiteside*

CINEMA PRODUCTION OF THE YEAR

"THE BELGIAN"

BY FREDERIC ARNOLD KUMMER.

*Al.
Liguori*

CLOSE-UPS

Rial Schellinger, of the Fox Camera staff, returned from the coast after completing three super features, under the direction of J. Gordon Edwards. One of the productions was "Cleopatra" which is now being shown at the Lyric.

Rene Guissart, who is known as a French linguist, has never had the opportunity of acquiring the English language, until he was employed by the World Films. In looking around for a competent teacher he discovered Madge Evans. The child Star filled the position as instructor to his satisfaction.

Who was it that took a joy ride with a couple of friends, got 14 miles away from Broadway, discovered they had no gasoline, and no money to buy any? Ask Eric Cederberg.

Ben Struckmann resigned his position as Cinematographer with the Norma Talmadge Co. to accept a similar position with the Select Pictures, under the direction of Edward Jose.

Arthur Rosson, who has been directing for the Triangle-Eastern Studios, has shown what real loyalty means. Rosson, after hearing that Allan Dwan was leaving to direct "Doug" Fairbanks in California, resigned at once to take up his duties as Assistant Director with Mr. Dwan, whom he has been associated with in former years.

Jules Cronjager lost his director in the grinding mill of the U. S. Draft. We now learn that Private Director Wesley Ruggles is now attached to the Aero Division of the Signal Corps, while Cronjager is running around the Vitagraph Studios looking for a Director.

George Haynes, one of the newly elected members of the C. C. C. is now with the Pathe Company. Haynes has been in the motion picture business for about four years, of which time he has spent three years experimenting in color photography.

Eddie Wynard has taken another partner in the photographing department of the Norma Talmadge Company. We all know that "Eddie" and "Ben" (Struckman) were the long and short twins for the above company until "Ben" resigned. In looking around for another partner, "Eddie" discovered the long end of the team in "Al" Moses, who in the future will fill the bill.

FLASHES

We hear that John Boyle arrived in our midst from California, on an urgent call from the Fox Co. We expect to hear some big news in a short time why "John" made this hurried trip.

It is rumored that another earthquake struck the Universal Coast Studio. We understand about 200 were suddenly shaken—out of a job, among which there were about a dozen of the Camera staff.

To the great and pleasurable surprise of his numerous friends, Percy (Sunshine) Hilburn arrived in this city from the Coast. Sunshine was full of delight at his reception, and couldn't resist the impulse to tell us that he will in the future do the photography for Fanny Ward's forthcoming releases. In one breath he informed us about his salary of 3 figures, which ended in the writer losing his breath trying to write it down.

We don't want to appear curious, but we would like to know why it is that Arthur Quinn is wearing a new green cap? Why "Phil" Rosen is wearing a new brown hat? Why "Billy" Wagner wears a new wrist watch? Why Lloyd Lewis wears a new hair cut?

George Coudert has been turning for the Pathe, on a so-called breakfast food picture. George says he likes cereal for breakfast, but does not like to work on serials morning, noon and night.

After reading a special article that E. Burton Steene contributed to the N. Y. *Tribune*, dated Oct. 28, we are inclined to think that "Bert" has missed his real vocation, which should have been a newspaper writer. We are open to take him on the staff of *Cinema News* as a Cub reporter any time he applies for the position.

Lieut. Norton (Doc) Travis made a flying trip from Petrograd, Russia, to New York, and gave us a call as soon as he arrived. "Doc" was the chief cinematographer for the Red Cross Mission. He tells us some very interesting news about his trip, which at an early date we will publish.

The many friends of Arthur Edeson will be sorry to learn that he is confined in bed after undergoing a serious operation; from late reports Arthur is on the road to recovery, and will be back on the Goldwyn camera staff before many days.

WORLD FILMS-BRADY MADE



DIRECTOR HARLEY KNOLES
M. P. D. A.



GEORGE KELSON
Director



MADGE EVANS

Star

Direction of Harley Knoles



RÈNE GUISSART (Cinematographer)
Director—Harley Knoles



ROBERT B. MCINTYRE
Studio Manager

BETWEEN OURSELVES

Douglas Fairbanks gave an elaborate farewell dinner to Victor Fleming, a C. C. C. member who departed during the month for Camp Lewis, American Lake, Wash. In a touching speech commending Fleming for his patriotic step, Fairbanks presented his cinematographer with a wrist watch, sleeping bag and shaving outfit.

Among the guests were Allan Dwan, Ruth Allen, John Fairbanks, Anita Loos, John Emerson, Frank Campeau, Florence Gribbon, Harry Thorpe, Joan Boisen, Billy Shea, Glen McWilliams, Art Rosson, Joseph Henaberry, James Hogan, Billy Emerson, and Bennie Zeidman.

Philip Rosen, who was connected with the Goldwyn Co., is now with Madame Petrova doing the photography, under the direction of Larry Trimble.

Sol Polito, who is one of the late members elected to the C. C. C., is the cinematographer for the Empire All Star Co.

J. J. Frawley, of Philadelphia, Pa., dropped in to pay his old friends of the Lubin Company a visit. The last we heard of "Jack" was that he promised CINEMA NEWS that he would write a special article for this issue, which, not having received, we thought it timely to remind him that we are still waiting.

A number of the "boys" went down to the Strand recently to review "The Belgian," which was shown to an invited audience by the courtesy of "Sid" Olcott, the well-known director. The general opinion of "our boys" was that this production was exceptionally fine. "Al" Liguori, who is responsible for the photography, deserves all the credit for this splendid camera work.

We don't like to keep harping on the same subject in every issue, but we can't help doing it as long as Lyman Broening refuses to give us the information we are looking for. To find out what the subject is we are anxious to know about ask anybody around the Famous Studios.

"Dal" Clawson, who was persuaded by the Fox Co. to leave his happy home in Hollywood, Cal., for the beauties of the East, entertained a party of friends at dinner. From a reliable source we learn that Clawson is in the habit of entertaining all the movie folks that call at meal time at his Hollywood bungalow. Mrs. Clawson generally is on hand with the eatables.

We are anxious to know why Harry Keepers did not let us know that he intended to take a trip to Los Angeles, Cal., with the Metro Company.

TWENTY-FIVE YEARS OF MOTION PICTURES

(Continued from page 12)

inviolable as the rules of harmony, classified from the works of Mozart, Wagner and others.

Objections may be made and claims set forth, that following the lines worked out by others is incompatible with success, and that individuality, alone, is worthy of consideration. But we contend that in holding up to emulation these pioneers of the business, it is not in the light of a copy-book, but as having furnished the elements of a new art; these elements having as wide a range of composition as those of music, painting or literature.

It is interesting to classify these elements, combining them with the other arts contiguous to motion pictures and on which it depends, and see how illimitable are the combinations from which we evolve a subject.

First we have the eternal "triad," painting, literature, and the drama, and like the three primary colors, or triad in music, can be combined into secondary and tertiary tones to furnish a spectrum, or a scale of never-ending possibilities: poetry, fiction, history and philosophy; drawing, composition, conception and color (this, of course, embodied in photography). And the drama; one can find it everywhere.

One other feature of the motion picture, is its comparison to the other arts as a profession. With few exceptions, the great masters of art seldom enjoyed fortune or renown during the early period of their lives, and many died in poverty, unappreciated and misunderstood; whereas professors of motion pictures sprang into fame and fortune with startling rapidity. And herein lies a grave danger for all connected with the business; for it should have been reasonable to suppose that such extravagant earnings, as in many cases, was more the result of an over-generous patronage of a fascinating novelty. This danger is doubly threatening to some of the younger element, some of whom never had a very great claim to prominence among experienced producers, but who achieved financial success so rapidly and with so little of the ordinary struggles, as to totally unfit them for the time when a rational, normal adjustment of values becomes necessary; when merit and experience, alone, will enable them to measure up to the requirements.

Only those who have "fought the good fight" can appreciate the pride of victory.

Some are even now beginning to realize that there is sufficient competition in the field to demand that the greatest talent, in every department, shall be the arbiter of success, financial or artistic.

These few are jealous of their position in this industry and are ever struggling to meet the requirements of every stage in its evolution, while others continue under the delusion that they will always occupy the position that the frantic demand for producers furnished for them in the early stages of the business.

"And those who husbanded the golden grain,

And those who flung it to wind like rain,

Alike to no such aureate Earth are turned

As, buried once, men want dug up again."

SHELDON LEWIS

The World's Greatest Villain
Serial Star of the Movies



"The Clutching Hand"

"The Iron Claw"

"The Hidden Hand"



That Shine in Pathe Serials



DORIS KENYON



MAHLON HAMILTON

PUBLICITY FOR THE CINEMATOGRAPHER

BY EDWIN BOWER HESSER

Director "The Triumph of Venus"
And Author "For the Freedom of the World"

Camera credits have been regularly given on the screen for years—but seldom does one see a cinematographer's name on the trade paper advertising—possibly because it has simply not become a custom in the motion picture industry. And entirely without reference to the personal feeling of cameramen, I strongly believe that naming the cameraman in advertising a production will be for the benefit of the entire industry for several reasons.

In the first place, the man who handles the camera can either make or mar a film. The best director in the world would be helpless with a poor cinematographer. It is on the mechanical function of photographing scenes that the very industry has its being. It is safe to say that twenty million dollars have been wasted in the last few years through films spoiled and rendered unsalable by the work of inferior cameramen. And this horrible wastage is one of the biggest arguments advanceable for advertising the cinematographer's name, and forcing him to stand on his own feet. The good cinematographer—the real expert who turns out consistently satisfactory work—will welcome the innovation, and be put even more on his mettle to turn out perfect photography. On the other hand, it will drive the bad cameraman out of the business.

Every man who has shouldered great responsibility in the handling of men realizes that when a man knows he is going to be given credit for his work, he has greater enthusiasm and more tireless energy. This applies to every work on earth—from the soldier in the field, eager to win mention in dispatches, to the chap in a store selling goods, anxious to win commendation—and perhaps a raise in pay—from his boss. The motion picture cameraman almost habitually has to work under discourag-

ing circumstances. In some other department of film production something is always going wrong—causing delay, making the cameraman lose his light, and every other difficulty imaginable. And a cameraman is expected so often to do the impossible that he gets used to it—he has no regular hours, is never expected to need rest, and often gets little consideration. Frankly, I think that a cinematographer does the hardest work on a picture—certainly as hard as the director. And that being the case, he should have credit for his work—or bear the blame for a failure to get perfection. I believe in making every man stand on his own feet—and advertising credits for camera work will do it.

In order to break the way, I am advertising the cinematographer of my latest production, "The Triumph of Venus," in all the trade papers. Otto Brautigan—a C. C. C. member—did the work, and put not only the soul of an artist, but the energy of a demon, into it. He knew from the beginning that his name would be advertised. And as a result, no work could be too hard—though it meant miles of mountain climbing, sleeping in the open air in freezing temperature, and dozens of other hardships. The actual work can best be judged on the screen—personally I think that it is the most beautiful photography I have ever seen.

Of course, when there is more than one cinematographer difficulties arise. In my last picture, "For the Freedom of the World," released by Goldwyn, there were several cameramen, and advertising all their names would be impossible. But if when one or even two men are clearly responsible for a big film's camera work, I certainly feel that it will benefit the industry if they are given proper credit.

C. C. C. MEMBER INJURED

During the month we received word that Sergt. William Goodwin, a member of the C. C. C., who is now attached to the Aero Division of the U. S. Marine Corps, met with a serious accident while in active service. From information at hand, we understand that Goodwin was making a flight in an aeroplane, and had completed his task of taking his pictures, when in alighting to the ground something happened to the machinery of the aeroplane which caused a spill.

Goodwin is now confined in the Naval Hospital in Philadelphia with a broken leg, which from late reports is not as serious as was at first thought, and it is expected that "Billy" will be ready to report for duty before long; if such is the case, we understand that he and Mrs. Goodwin will be on hand at the C. C. C. Ball.

SURVIVAL OF THE FITTEST

Modern scientists do not entirely hold with the Darwinian theory of evolution; still, there is no doubt that the "survival of the fittest" has a large modicum of truth, for we can all see that those who are incapable of adapting themselves to the universal progress must become more or less fossilized. Every big business gives us striking examples; men who, having reached a certain position, sit down and get rooted in their own little way. Then there comes a new spirit into authority, modern methods are introduced, all things are put in motion, the change has come and the fossil sits still, an obstacle in the necessary progress until he is either thrown out of the way completely, or moved to a side where he can do no damage.

MATT MOORE
and
DORIS DARST



MATT MOORE



DORIS DARST

in a production of

"STILL JIM"

By HONORE WILLISIE

THE CINEMATOGRAPH CAMERA AS A SCIENTIFIC INSTRUMENT

BY CARL LOUIS GREGORY, F. R. P. S.

Aside from the wide field of entertainment to which most of the products of the motion camera are devoted it is daily broadening its scope in the field of the scientific investigator. Technical laboratories are daily finding new and diverse problems in the solution of which the cine camera plays an important role.

Scientific research has received a mighty and tremendous impetus in this country through the conditions arising from the great world conflict. We are just beginning to realize how dependent we have been in allowing foreign brains to solve for us the great bulk of the more complex industrial processes and the awakening finds us determined and able to take and retain the leadership in this important task which we have hitherto disdained.

Efficiency means the elimination of waste—one of our greatest wastes is time waste; every excess movement wastes a precious interval of time; the cine camera has become a detective sleuthing out the thieving excess motion which steals the valuable time.

Frank Galbraith, a noted efficiency engineer, has, by the use of motion pictures, succeeded in eliminating false and useless motions to such an extent that various factory operations have been speeded up so that the output has been increased as much as three and four hundred per centum and, marvelous as it may seem, the worker was able to turn out this increased amount of work with much less fatigue than when he had done a less amount under the old haphazard regime.

When the motion camera is used for time studies, a split-second clock is generally placed in the picture and photographed at the same time, thus giving an accurate record of the time interval between each frame or picture on the celluloid tape.

Percy Haughton, the Harvard football coach, has adopted the motion camera for revealing the faulty and unnecessary motions of players on the football field. Every fraction of a second gained on the athletic field is a big boost toward victory.

A picture released about a year ago by one of the large companies excited much comment and illustrates how

motion pictures can prove of great service in correcting faulty muscular action. The picture showed an athlete in various simple gymnastic feats such as walking, running, jumping and shot-putting, taken simultaneously with two cameras. One camera took the action at the ordinary rate of sixteen pictures per second, while the other camera made one hundred exposures to the second; the normal and the ultra speed pictures were projected one after the other at the normal rate of projection thus prolonging or amplifying the ultra film to nearly six times the duration of the normal motion. It was very weird and interesting; the ease and deliberation of the prolonged action gave time for the study of every movement and the play of every muscle. One could not help but marvel at the co-ordination of the work of the muscles. The figure of the athlete seemed like a diver immersed in crystal clear water, the buoyancy of which floated him through the graceful attitudes of his movements.

As ordinarily shown, motion pictures are taken and projected at the rate of sixteen pictures per second, but for the scientific investigator the rate of speed may vary from as high as 30,000 to the second in the study of high speed phenomena to as little as one exposure per hour or even one exposure per day, as used in studies in the change of structural materials, or the growth of a plant. All of these may be projected at normal speed for screen study or each frame may be subjected to individual scrutiny under the magnifying glass in special cases as in seeking to eliminate lost motions in machine assembly, etc.

Reduced to normal projection speed, bullets swim across the screen like leisurely fish and bursting shells separate like a group of mosquito wrigglers. Many high speed processes, such as the flow of steam, air and gases, combustion and explosions, automobile engines, the action of governors, the synchronism of electric generators, the flow of water in turbines and water wheels, the action of steel- and wood-working machinery and machine tools, etc., may be photographed at high speed and slowed down in projection as that they may be studied with the greatest accuracy.

"ENLIST" YOUR LENS

Major-Gen. Squier, Chief Signal Officer, in an appeal to the people of the country to help the Signal Corps get lenses for cameras for the fleet of observation airplanes now being built, said:

"Airplanes are the eyes of the army, and camera lenses are the pupils of these eyes. The need for them is immediate and of great importance. England is now making better lenses than the Germans, but no faster than needed for her own use. The situation is, that with airplanes soon to be ready suitable lenses cannot be bought, and possessors of the required types are urged to enlist their lenses in the army."

Owners are asked immediately to notify the Photographic Division of the Signal Corps, U. S. A., Mills Building Annex, Washington, if they possess any of the following lenses:

Tessar anastigmat lenses made by Carl Zeiss, Jena, of a working aperture of F. 3.5 or F. 4.5, from 8¼ to 20-inch focal length.

Bausch and Lomb-Zeiss Tessars, F. 4.5, from 8¼ to 24-inch focal length.

Voigtlander and Hellar anastigmat lenses, F. 4.5, 8¼ to 24 inch focal length.

Practically all of the lenses of these types in America will be required, but the 8¼-inch lenses are most urgently needed.

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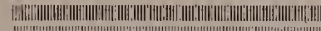
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THE CAMERAMAN SPEAKS

By HERBERT O. CARLETON

Never having written before, I may, by chance, say a great deal. I am at the rear end of a camera. A marksman is at the rear end of a gun. Hits count. But a markman cannot do a great deal without facts and figures as regards the location and position of the mark. Therein the director is acknowledged. (Which is a great deal more than most cameramen like to do.)

But seriously I want to talk of that which prompts the cameraman to work independently, and yet as a cog, in a wheel of success. I am a cog. The manager of a studio is a cog. The assistant director is a cog. The cameraman's assistant is a cog. Cogs have relative values that are determined by the importance of the cog. That is NOT a mathematical question, but, in the "movies," is a purely artistic problem. And all motion picture photography is a problem in artistry for that is all the public buys.

The public buys FINISH—dramatic, artistic and emotional FINISH. And I like to add my bit to the FINISH of a picture. And Finish is what?

The consummation of all that is dreamed of and desired by the author, the acceptor, the director, the cameraman and the artists concerned in the cast. Lighting, time, development (and here is a laboratory arrangement that oftentimes works against all concerned), all enter into the artistic and commercial success of a feature film.

In so far as the cameraman is concerned what can he do to register his fraction of endeavor to the success of a film? He can do this: set up ideals and follow them. He can remember that when Rembrandt, Velasquez, Titian, Whistler and the other artists put their endeavor and some paint in to an effort to write into the history of all time a perpetual record of their conception and their ability, that they were the cameramen of their period.

With the same spirit that made them immortals, I take my work, artistically, and NOT mechanically, to be the proof of my ability. I discriminate not against the "extra" as in favor of the star, but I work for the picture. I stand on the director's superb judgment, and my ability, for the continuance of my association with my employers. (And the association with my employers is what pays my board, living expenses—call them what you will.)

And now to detail: You can not make pictures without lights. You can not get lights without co-operation. You can't get co-operation without decency. First be decent!

You can not get artistic results with masks. Mimes wear them but artists should not. Many competent artists and extra people, WHO CAN ACT, do NOT know the art of MAKE up. If you see that their ignorance works to the detriment of themselves and to the picture DON'T BAWL THEM OUT!

First, I suggest to the director and to the artists or extra man or woman that the make up may be improved. I always try to impress upon my subject that I am speaking for HIS good. He or she usually accepts my suggestions in the spirit in which they are meant.

If my lights are bad, or inadequate, I usually talk to the electrician. In other words I talk quietly and DECENTLY to each

and every man concerned in the success of a picture. I have found that the appeal that is made to the fairness and decency of any man is the most effective and effectual. We are all human.

Another thing—don't discount your assistant. I have noticed that a real director NEVER does. A real power in the financial or political world never discounts the capacity or ability of his secretary. And I never discount the ability or dependability or importance of my assistant. He is part of the success of a picture. I always trust him—result—he always trusts me and works for me and the picture.

The human factor is a big factor. Extra man, wardroom mistress, support, principals, assistant director, electrician and star always become part of the leaven out of which the director makes a perfect or near perfect product.

Whenever the cameraman permits himself to become mechanical, he can rest assured that it will show in his picture. At all times he should strive for artistry and effectiveness. But in an effort to attain this he does not want to do so in a manner to create fiction.

One of the faults of the present laboratory arrangement that often affects the work of the cameraman is that he does not have a chance to see the results of his lighting and timing until several hundred feet of negative and print have been made. He should be permitted access to the printing plants at a time that will permit him to ascertain the exact treatment that his efforts are receiving. This would eliminate much of the damage that goes toward the undoing of careful work.

Many other phases in the cameraman's life, properly taken up, would require too much space. However, in closing again I want to emphasize that the real cameraman is an artist and NOT a mechanic.



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